KERAMIC STUDIO

Vol. IX, No. 5 SYRACUSE, NEW YORK September, 1907

WE take pleasure in presenting the work of Mrs. Teana McLennan Hinn of New York. Her water color studies are so well known to readers of KERAMIC STUDIO that her work needs no comment. It is sufficient to say that her studies in opaque water color are among the most popular of those presented by KERAMIC STUDIO. The lovers of conventional design will find interesting motifs and will, we hope, be unselfish enough to gladly give up one number to lovers of naturalistic studies.

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The study of cyclamen which was published in April number without the name of designer is by Miss Carrie E. Williams, of Dunkirk, N. Y.

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In our Class Room competition for Figure Painting, the first prize was awarded to Emma S. Timlin, of Kansas City, Mo., and the second prize to Nellie F. Du Bois Henderson, of Herkimer, N. Y.

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The next issue will be mostly of decorative designs. November KERAMIC STUDIO will be edited by Miss Jeanne Stewart of Chicago, and the January California number by Miss Leta Horlocker will be the last of our special editions.

LEAGUE NOTES

AT different stages of mental growth we require different standards. Beauty is said to be external, that is, outside ourselves and we become acquainted with it through our senses. A thing is said to be beautiful which is pleasing to the mind; it is evident then that our standard of beauty must change with the development of the mind. The paint patches on the face of the Indian are beautiful to him but not to us.

In our work as students of design adapted to keramic forms we find this true, that our standard is constantly changing with our education and we have outgrown the things which pleased us once. Each day we are aiming at a higher standard. We no longer paint nature studies on a surface which distorts them, yet we do study nature faithfully and apply her principles to our designs. The better we understand and apply these principles the better our work will be, for it will illustrate the principles of Fitness, Proportion and Harmony derived from our study of Nature. Members are urged not to neglect this study of nature. If you have not already made the pencil sketches of "Facts from Roses" problem one, there is still time. A few hours work direct from nature will give one his own interpretation of the facts, the application of them will differ from that of others and the work will be original and have a style of its own. If one constantly studies the work of any designer he acquires his style but variety in nature is infinite and your work from it cannot resemble any one else's if you state the facts as you see them.

Fine studies of flowers and plant forms are frequently reproduced in the KERAMIC STUDIO and are a great help to the student of design for reference, but if you desire to advance rapidly do not depend entirely on them but have your own sketch book to refer to. See League Notes in July number of KERAMIC STUDIO for what is meant by "Facts from Roses."

The designs for Problem II are also to be sent in for correction by October 1st. The drawings may be made, if desired, several times the size required for the finished design but try and keep them exact in scale so that they can be easily reduced when applied to the china.

Mrs. Nellie A. Cross, chairman of Exhibition Committee and Mrs. Lula C. Bergen, chairman of Transportation Committee have not yet completed the schedule of the route for the travelling exhibition because some clubs are slow in replying and the committee desires to hear from all. As far as arrangements can be made at present it is planned to have it leave Chicago, October 20, going first to Pittsburg, Pa. The complete schedule will be published later.

Miss M. Ellen Iglehart, our vice-president, has kindly offered her studio, 100 Auditorium Bldg. and her services to League members visiting Chicago, and will gladly give them information desired in regard to the League and place them in telephonic communication with other officers of the League. The central location of her studio will make it very convenient for visitors having only a short time in the city.

Club members and individual members are asked to send in suggestions of interest to the League before the October meeting so that action may be taken upon them at that time.

Presidents of affiliated clubs by virtue of that office are honorary vice-presidents of the League and members of the council and are expected to aid the Advisory Board in the management of League affairs by giving them the benefit of their judgment and experience. The officers of the League are willing to do all that is possible for the League but success depends on the support given by the clubs. The newer clubs need the support of the older and stronger ones. By aiding others we ourselves are benefitted.

Send all communications in regard to the study course to

MARY A. FARRINGTON, Pres. of League
1108 Norwood Ave., Chicago.

STUDIO NOTES

Miss M. Helen E. Montfort will reopen her studio in October after a most delightful summer in Italy.

Mr. Marshal Fry's summer class at Southampton closed the middle of August.

Mrs. Vance-Phillips has just closed successfully her last season at Chautauqua. She is intending to reside in the future in California.

CRAB APPLE BLOSSOMS

(Treatment page 102)

IN this edition it has been my object to have the studies so arranged that they should be used for the decoration of china as well as for water color studies; for use on china they must be decorative, and by that I mean conform to the lines and shape of the object on which they are painted, while a water color study is essentially a picture. It has been no small task to do this, and I trust that the many readers of KERAMIC STUDIO will not think that these studies were made to please each of them individually, my object was to present a set of studies such as my pupils paint, so that all might see and perhaps find something to their taste.

I was much pleased when the KERAMIC STUDIO asked me to edit this number, and I thought of some new and daring decorative schemes, most of which I thought best not to use, as at every mail, it seems to me, I received letters asking me to make this kind or that kind of a study, but no one asked for anything like the "bold ideas" I had in mind.

And how distressed I have been by the word received from the various ones who have written me!

One said, "Please do not have any roses in your number, as every one has so many now, and besides no one knows how to paint a rose." I was overjoyed when I saw by the name of the writer that it was no one who knew my work.

Another wished me to do all landscapes, as that was what her pupils were studying at the present time, having learned all there was to know about painting flowers!

Then a visitor from the West wished me to do a "lot of little studies," as the big articles were so expensive and her pupils could not afford to buy them, adding "and please do not do any conventional studies or I shall not buy the book."

The other day a lady, in discussing the present work of the china painters, said very sweetly that she hoped I had made a few studies at least that were worth printing, that most of the work was so bad these days it was hard to get a good study, and again wished I would have a few good ones, So did I, and I mentioned that they were all naturalistic. "Such a pity." she said, "as no one paints naturalistic now."

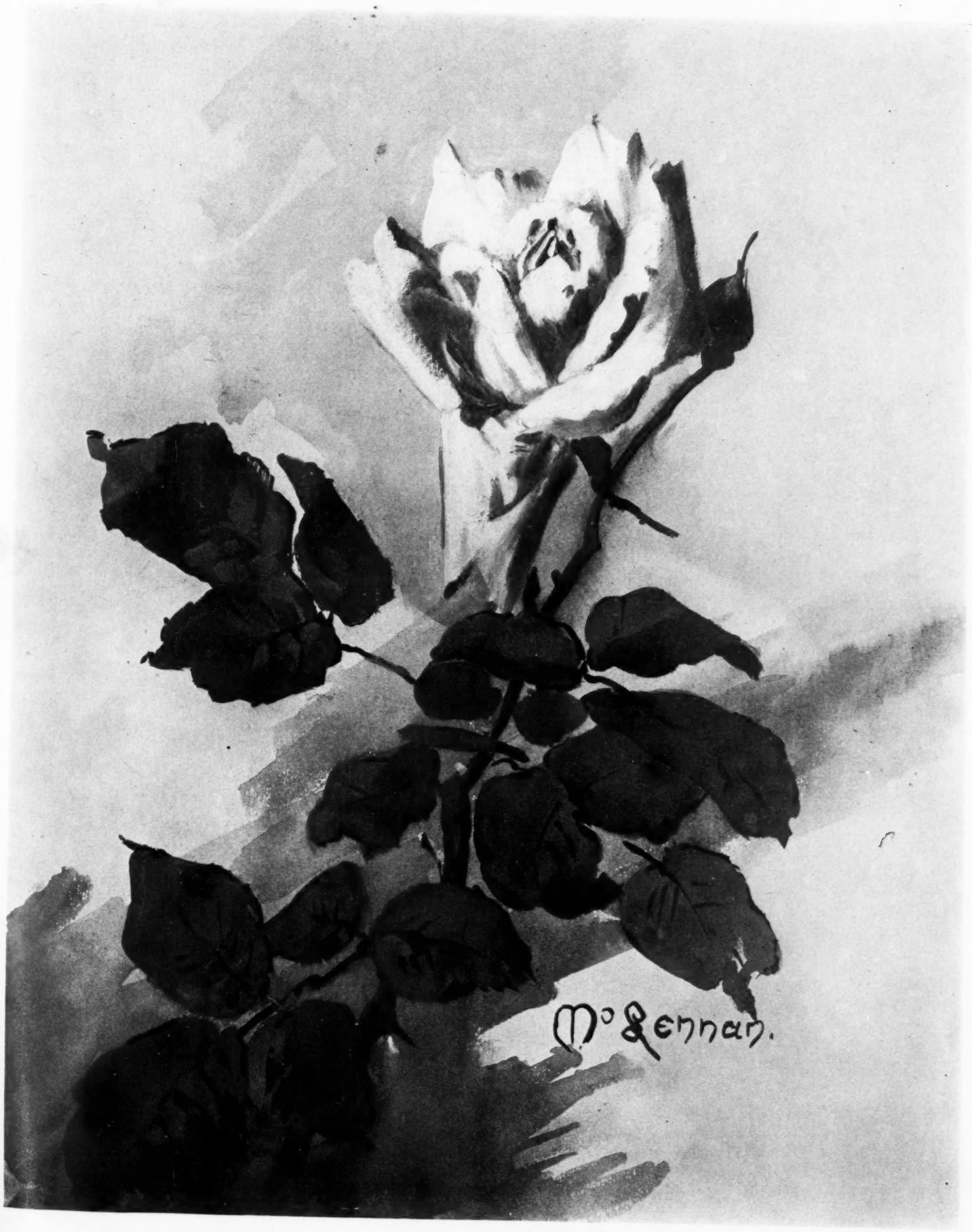
Another visitor, who was charming, said it was so nice that "you celebrities" (I was so flattered), never paint anything that is good, as it gives the others so much more opportunity. I might have answered many things, but thought of them only the next day, and at the moment simply agreed with her, regretting all my great new ideas, which, I now fear, would have been disastrous.

And I realized how difficult it is to try to give to many thousand china painters designs that will please each and all. Surely one who does the work of editing such a magazine as the KERAMIC STUDIO every month, deserves much praise.

TEANA MCLENNAN

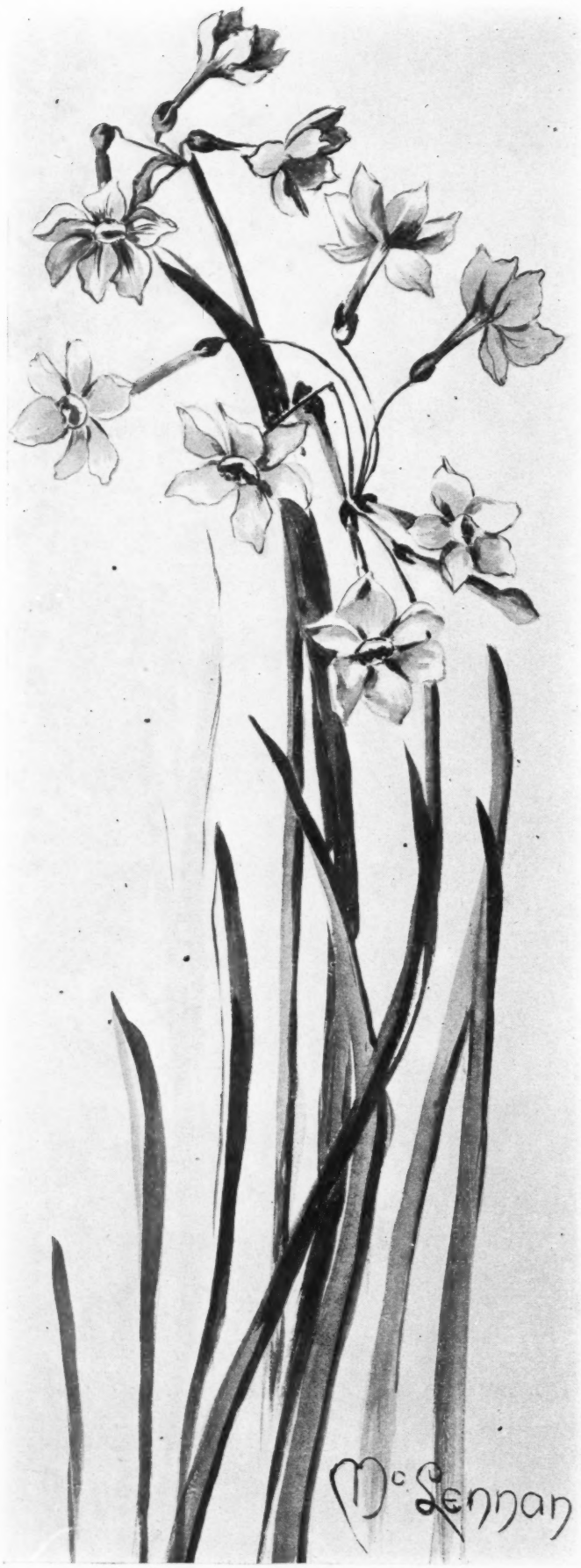
POPPIES

(Treatment page 102)



PALE PINK ROSE

(Treatment page 102)



NARCISSUS

WATER COLOR TREATMENT.

Lemon Yellow, Payne's Grey, and Hooker's Green. Leaves—Hooker's Green No. 1, Payne's Grey and Emerald Green, with Lemon Yellow for high lights.

TREATMENT FOR CHINA.

Apple Green and Grey for Flowers. Leaves—Apple Green, Dark Green and Banding Blue.

GENERAL INSTRUCTIONS FOR WATER COLOR WORK

No White is used with Carmine alone; it must have Safflower with it to give a brilliant effect. as the White is blue in tone and the Carmine is the same, the result is a muddy color without the Safflower.

No White should be used with Indian Yellow unless Lemon Yellow is used with it.

The method of working in the opaque color is very simple, very direct and not experimental. All teachers who wish to make studies from nature for use in the studio will find this method of working will materially expedite matters, for one may lay in the shadows and put on the high lights, thus working around one's work at the modeling, the drawing and color at the same time, usually being sure of a good result.

The first wash after the drawing is made is light in color and thin, the shadows first and then the lights, having a blocked in idea of the values and modeling, then the White mixed with the same colors, beginning with the high light and working to the shadows; in this way the study is kept clean and the color pure.

To work on white paper the entire background must be covered before the study is begun as the dead white of the paper is very trying, causing one to make all shadows too light.

Practice, practice, practice, and "If at first you don't succeed, try again." No one learned to paint who was easily discouraged, and no one ever succeeded who did no work.

Paint, paint, paint, and at the end of six months you will be amazed at the number of good studies you have. Generally speaking, if one is careful and earnest and can give up one hour each day to painting what one wishes to paint, excluding the thought of the profit, one year or even six months will work wonders in technique, color and strength. But work alone will do this. We have all made so much money with so little knowledge that we are apt to think we always shall—well we shall see.

When giving the treatment for the china studies it is impossible to give the exact amount of each color to be used; all depending on how an article is fired and (as so many seem to forget) the experience of the painter. It is very much like a good cook of whom I have heard, giving a recipe for a cake, "use flour and salt and water, then your own judgment." That is always the feeling I have when giving the treatment for water colors or china studies. I can give the flour, the salt, and the water, perhaps a little more, and then one's own judgment must do the rest.

All roses that are pink are not all pink and one of necessity must use discretion in painting them. The same with any other color. The color must be thin the first firing, only an indication of what the result will be; the second and third fire worked each time in more detail, and the dusting is a very important matter as this deepens the color, it pulls the study together and brings all in harmony.

The treatment for several of the china studies was given me by Mrs. Thompson, of New York, to whom I am very grateful.

DAISIES (Treatment page 112)

DAISIES

(Treatment page 112)

HERAMIC STUDIO

WILD ROSES

TREATMENT FOR CHINA.

Peach Blossom and Carnation. For the shadow side Carnation and Ruby.

CRAB APPLE BLOSSOMS (Page 98)

WATER COLOR TREATMENT.

Safflower, Carmine in the shadows. Stems—Burnt Sienna and Van Dyke Brown.

TREATMENT FOR CHINA.

Peach Blossom and Rose in the shadows. Stems—Hair Brown and Blood Red, and Yellow Red and Hair Brown.

POPPIES (Page 98)

WATER COLOR TREATMENT.

Safflower, Carmine and Green for shadow, with Brown Pink and Safflower for the yellowish tone.

Leaves—Hooker's Green No. 2, and Indian and Lemon Yellow.

TREATMENT FOR CHINA.

Yellow Red, Pompadour and Blood Red, Carnation or Rose with a touch of Grey and Lemon Yellow for the pinkish ones. Ruby in the shadows. Leaves—Apple Green, Yellow Green and Banding Blue.

CHRYSANTHEMUMS (Page 104)

WATER COLOR TREATMENT.

Yellow—Lemon Yellow, Indian Yellow and Safflower with Brown Pink.

Pink—Safflower, Carmine, Hooker's Green, and Van Dyke Brown. Leaves—Indian Yellow, Payne's Grey, Prussian Blue, Burnt Sienna and Carmine in the shadows.

TREATMENT FOR CHINA.

Yellow—Lemon Yellow, Yellow Brown and Yellow Red.

Pink—Peach Blossom, Rose and a little Yellow.

White—Grey for Flowers and Apple Green.

Leaves—Yellow Green, Deep Blue, Green, Hair Brown and Black. Same color in stems, a trifle more brownish

PALE PINK ROSE (Page 99)

WATER COLOR TREATMENT.

Rose—Rose Madder and Cobalt, Carmine or Madder Carmine in the centers. Leaves—New Blue, Hooker's Green, Payne's Grey and Burnt Sienna. Stems—Same color as leaves.

PINK ROSES (Page 114)

WATER COLOR TREATMENT.

Rose—Carmine and Hooker's Green with a touch of Van Dyke Brown for the shadows, Safflower and Lemon Yellow for the lights; Emerald Green is a great help in the half tones. Leaves—Lemon Yellow, Emerald Green, Hooker's Green and Payne's Grey; Stems—The same as leaves. Thorns—Burnt Sienna, Carmine and Safflower.

TREATMENT FOR CHINA.

Peach Blossom or Carnation and Grey for Flowers. The leaves and stems are the same as the small rose leaves.

RED ROSES (Page 111)

WATER COLOR TREATMENT.

Rose—Carmine and Safflower with Hooker's Green and Van Dyke Brown in the shadows. Leaves—Hooker's Green No. 1 and Hooker's Green No. 2, Lemon Yellow, Indian Yellow and Burnt Sienna.

TREATMENT FOR CHINA.

Carnation, Pompadour. Leaves—same as pink rose a little more Banding Blue being used.

AMERICAN BEAUTY ROSES

WATER COLOR TREATMENT.

Safflower, Hooker's Green, and Van Dyke Brown with a touch of New Blue and Payne's Grey.

Leaves—Hooker's Green and Carmine, New Blue, Indian Yellow and Payne's Grey. Stems—The same color as leaves.

TREATMENT FOR CHINA.

Aulich's Rose and Aulich's American Beauty. The same colors for dusting, deepen the color and it is well to give these reds as few firings as possible.

The leaves—Apple Green mixed with Banding Blue. The tone of these leaves is decidedly blue, Empire Green, and Deep Blue Green. The stems are the same tone as the leaves so the same colors are used using a little more Black. The thorns—Yellow and Yellow Red.

AMERICAN BEAUTY ROSES

CHRYSANTHEMUMS (Treatment page 102)

POND
LILY

(Treatment
page 118)

GRAPES

WATER COLOR TREATMENT.

Yellow—Lemon Yellow, Indian Yellow and Carmine. Green—Lemon Yellow, Hooker's Green and Emerald Green. Purple—New Blue, Carmine and Prussian Blue.

Leaves—Hooker's Green No. 1 with Burnt Sienna in the brown touches. Stems—Burnt Sienna, Van Dyke Brown and Carmine.

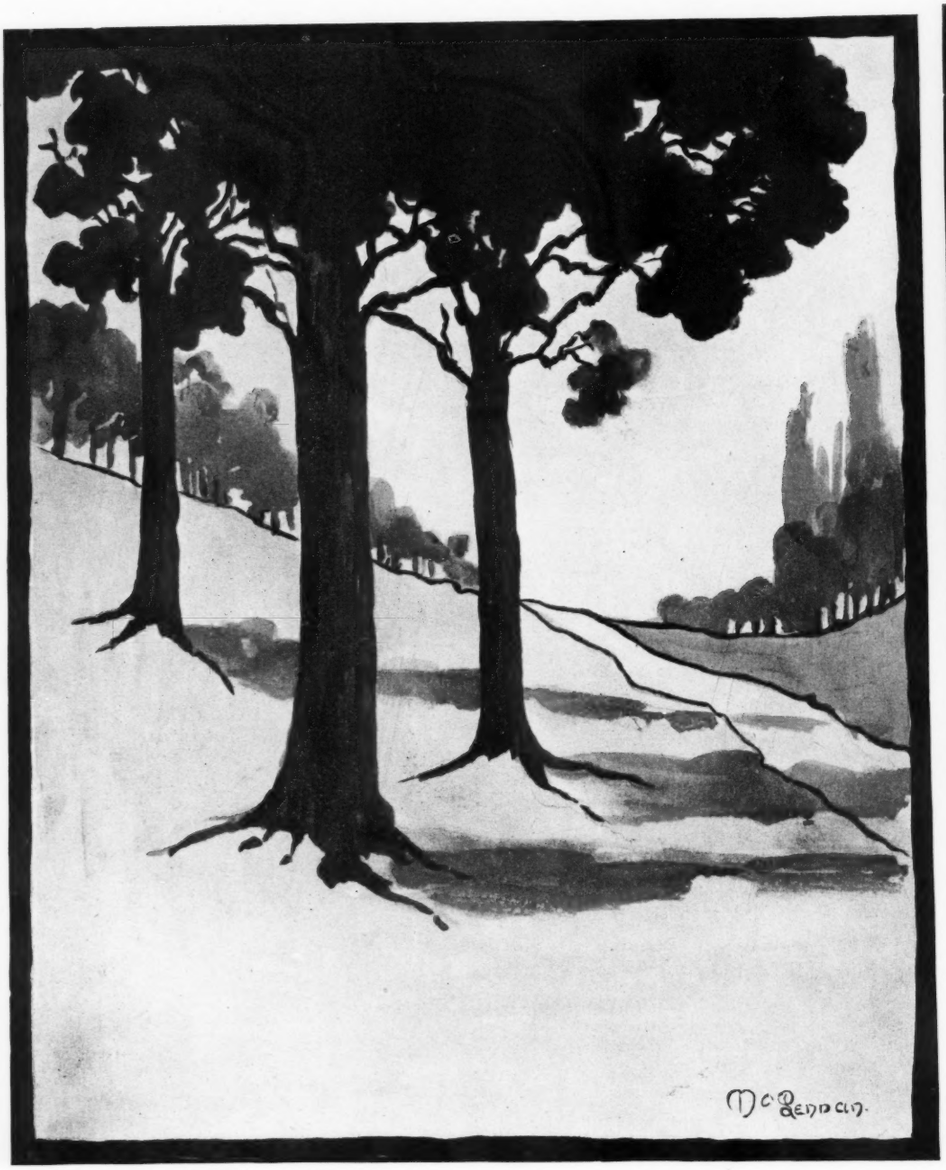
TREATMENT FOR CHINA.

Green—Banding Blue, Egg Yellow, Brown Green.
Blue—Banding Blue, Violet and Black.
Red—Ruby and Blood Red.

Leaves—Apple Green, Dark Green, Yellow Green, Yellow Red in touches, Yellow Red and Hair Brown in stems.

YELLOW ROSES

(Treatment page 118)



LANDSCAPES

WATER COLOR TREATMENT.

The water color treatment of landscapes, Prussian Blue and White for sky; Hooker's Green No. 1 and 2 for foliage; with Payne's Grey and Red; same color in grass with Emerald Green and Lemon Yellow. The walk—Payne's Grey, Burnt Sienna and Van Dyke Brown. Tree trunks—Van Dyke Brown, Burnt Sienna.

TREATMENT FOR CHINA.

The landscapes are done in Copenhagen Blue dusted with Black and Ruby.

BLACKBERRIES (Page 110)

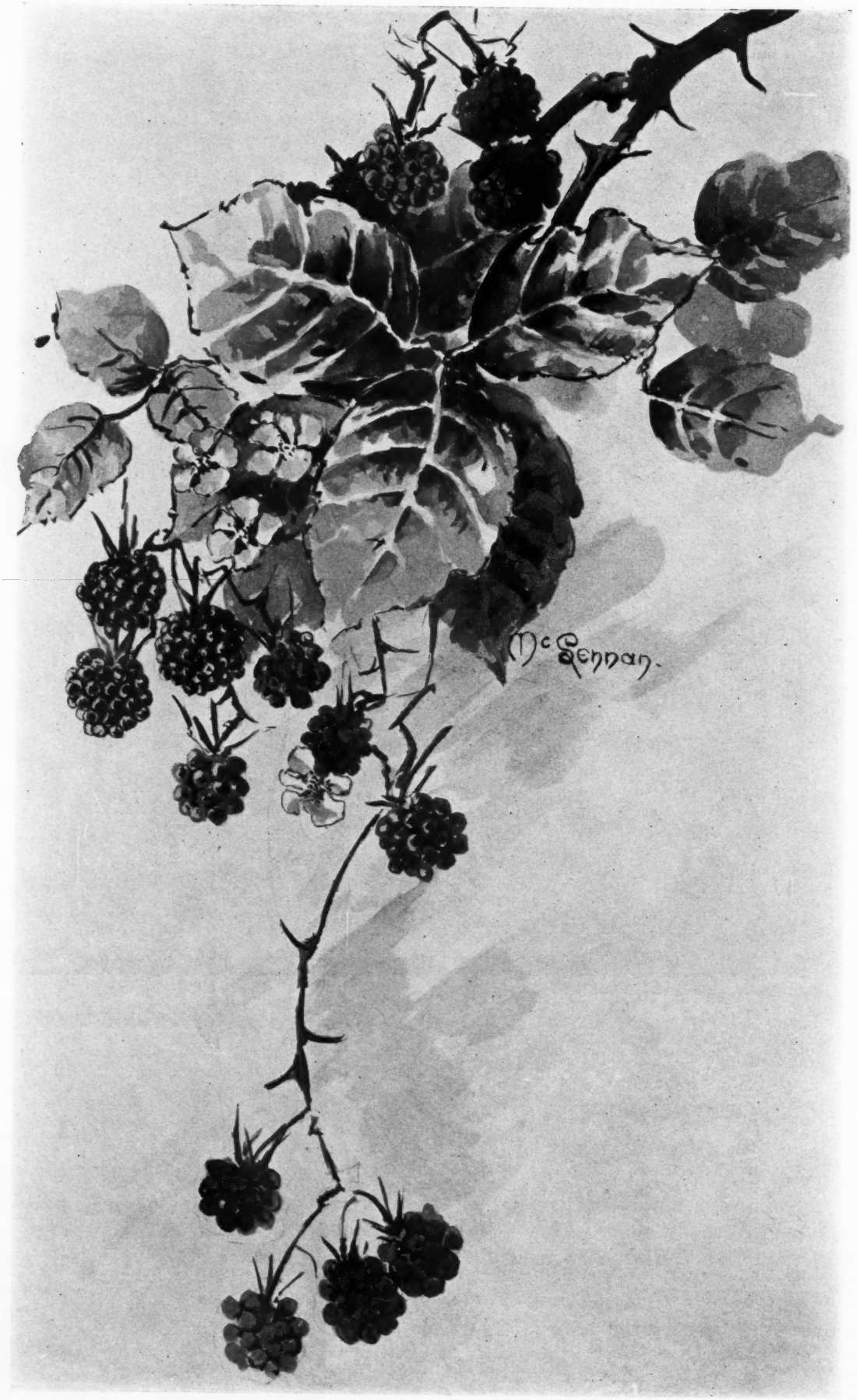
WATER COLOR TREATMENT.

Berries—New Blue, Carmine, Payne's Grey, Prussian Blue.

Leaves—Hooker's Green, Burnt Sienna and Carmine. Stems—Van Dyke Brown, Burnt Sienna and Carmine

TREATMENT FOR CHINA.

Light tone, Blue Green, Banding Blue and Violet, a little Ruby and Black. Leaves—Blue Green for the light tone and Apple Green and Banding Blue, and the brownish boughs Yellow Red and Hair Brown.



BLACKBERRIES

(Treatment page 109)

RED ROSES

(Treatment page 102)

SNOWBALL

WATER COLOR TREATMENT.

Lemon Yellow, Payne's Grey and Hooker's Green No. 1. Leaves—Hooker's Green No. 2 and Indian Yellow with Payne's Grey. Stems—Van Dyke Brown and Carmine.

TREATMENT FOR CHINA.

Apple Green, a touch of Peach Blossom, and Grey for Flowers. Dusting—Apple and Yellow Greens. Stems—Hair Brown and Yellow Red.

DAISIES (Page 101)

WATER COLOR TREATMENT.

Daisies—Lemon Yellow, Indian Yellow and Payne's Grey.

Centers—Lemon Yellow or Indian Yellow with a touch of Safflower or Carmine on the shadow side.

Vase—Indian Yellow, Lemon Yellow and Burnt Sienna with Payne's Grey in the shadows.

TREATMENT FOR CHINA.

Grey for Flowers, Apple Green. Centers—Lemon Yellow, Yellow Brown, Yellow Red for the shadow side. Vase, Lemon Yellow shadow side, Yellow Brown and Black.

FLEUR-DE-LIS (Page 117)

WATER COLOR TREATMENT.

New Blue, Carmine, Prussian Blue and Carmine in the shadows. Leaves—Hooker's Green, Payne's Grey and Indian Yellow, Emerald Green and Lemon Yellow for the high lights.

THISTLE

WATER COLOR TREATMENT.

Safflower, Carmine, Van Dyke Brown and New Blue. For shadows, Carmine, Hooker's Green No. 2 with Carmine. Leaves—Hooker's Green No. 1, Indian Yellow, Prussian Blue and Payne's Grey. Stems—The same color as leaves.

TREATMENT FOR CHINA.

The thistles from the color study are a purplish tone and Blue may be used freely. Banding Blue or Blue Green in the lights, Carnation, and Carnation and Ruby in the shadows. American Beauty may also be used as it gives a bluish tone. Egg Yellow for the little lights.

The leaves also are bluish in tone and Banding Blue, Apple Green and Black give the tone; Yellow Red for the points of the leaves.

THISTLES FROM PHOTOGRAPH

WATER COLOR TREATMENT.

Very low in tone. Carmine, Payne's Grey, with a touch of Safflower or the light side. Leaves—Hooker's Green, Carmine and Payne's Grey.

TREATMENT FOR CHINA.

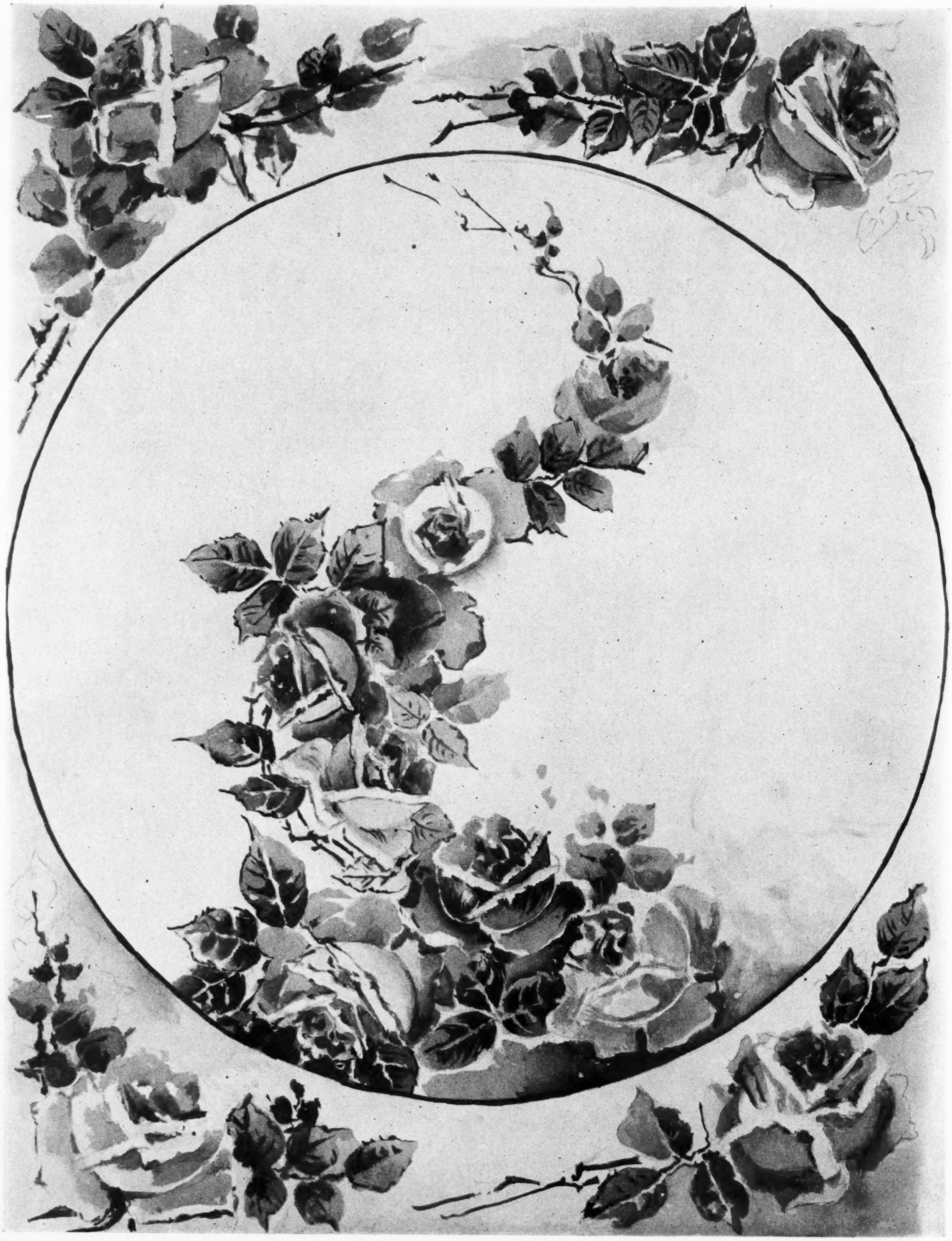
For thistle very low in tone: Copenhagen and a little Rose and Black, Green, Deep Blue Green and Ruby for body and leaves. Dusting—Copenhagen and a little Black and Ruby growing darker toward the bottom.

PINK ROSES

(Treatment page 102)

CONVOLVULUS

(Treatment page 118)



SMALL ROSES

(Treatment page 118)

FLEUR-DE-LIS

(Treatment page 112)

SWEET PEAS (Supplement)

IN painting this study the greatest effort should be made to keep the work broad and bold as it is always difficult when painting any small flower not to have it look labored.

WATER COLOR TREATMENT.

Pink—Carmine, Safflower, and Van Dyke Brown, Emerald Green (in the half tone) mixed with Carmine.

Purple—Carmine, New Blue, in the high lights Safflower and New Blue.

White—Lemon Yellow, Payne's Grey and Indian Yellow.

Green leaves—Indian Yellow, Prussian Blue and Hooker's Green No. 1.

TREATMENT FOR CHINA.

Pink—Peach Blossom and Carnation.

Purple—Blue Green, Banding Blue and Ruby.

White—Lemon Yellow and Grey for Flowers.

Green leaves—Apple Green, Banding Blue and Yellow Green.

POND LILY (Page 105)

WATER COLOR TREATMENT.

Lemon Yellow, Payne's Grey, Indian Yellow and a touch of New Blue and Brown Pink for transparency. Leaves and background—Burnt Sienna, Prussian Blue, Payne's Grey for the lights, in ground Lemon Yellow and Hooker's Green No. 1.

TREATMENT FOR CHINA.

Apple Green, Grey, Copenhagen to give the transparency. Leaves—Deep Blue Green and Empire Green. Background—Deep Blue Green, Dark Green and Black, wipe out the high lights and dust with Yellow Green.

CONVOLVULUS (Page 115)

WATER COLOR TREATMENT.

Flowers—New Blue, Prussian Blue and Carmine, Safflower with New Blue for the high light.

Leaves—Indian Yellow, Prussian Blue and Hooker's Green No. 1. Stems—Carmine, Van Dyke Brown.

TREATMENT FOR CHINA.

Banding Blue, Grey, Ruby, Blue Green and Violet, Blue Green, Apple Green, Deep Blue Green and Black.

SMALL ROSES (Page 116)

WATER COLOR TREATMENT.

Rose Madder and Cobalt, a touch of Lemon Yellow and Green, if desired.

Centers—Carmine or Madder Carmine. Leaves—New Blue or Cobalt, Payne's Grey, Hooker's Green or Sap Green. Stems—Van Dyke Brown and Brown Madder.

TREATMENT FOR CHINA.

Pink roses may be painted entirely in Peach Blossom but a better result is obtained if a little Carnation or American Beauty is used in the centers, and Grey for Flowers always improves the half tones.

Green leaves—Yellow Green light, or Apple Green, Banding Blue, Empire Green. Stems—Yellow Brown and Hair Brown.

YELLOW ROSES (Page 107)

WATER COLOR TREATMENT.

Centers—Burnt Sienna and Safflower for the brilliancy. Leaves—Hooker's Green, Indian Yellow and Payne's Grey with a touch here and there of Brown Pink.

TREATMENT FOR CHINA.

Lemon Yellow, Indian Yellow and Van Dyke Brown with a touch of Payne's Grey in the shadow.

USE OF FUSIBLE CONES IN FIRING

THE fusible cones showing the different temperatures which the kiln reaches during firing, are becoming of more and more general use among potters, and there is no reason why they should not be used also by china decorators. It is true that it is easier to judge of the stage of firing from the color in the kiln at the low temperatures used in overglaze work than it is at the higher temperatures reached in pottery work. In fact it is impossible to do so at high temperatures, but it seems to us that, even in an overglaze muffle firing, great advantage would be derived from the use of cones. After a little experimenting the decorator would find out exactly at what point the firing should be stopped both in front and back of the kiln. In overglaze work some colors must be fired hard, others lightly.

As we have not experimented with cones at low temperatures, we do not know exactly what numbers should be used in overglaze work but think it must be about cones 013 and 012. Prof. Ed Orton, Jr. of the Ohio University, Columbus, Ohio, who manufactures these cones and sells them for 1 cent a piece, would undoubtedly be glad to give information on this point.

The cones should be imbedded in a lump of fresh clay, which should be left to dry thoroughly before the firing is done, otherwise it might explode in the kiln. With the base thus firmly set in clay the cones will stand upright and can be watched through the spyhole. When the temperature of the muffle reaches close to the point of fusion of the cone, the point of the latter is seen to bend and it will gradually go down until it touches the bed of clay in which the cone is imbedded. A little later on the cone will collapse entirely. These three stages mark three slight variations of temperature.

We would like to see some of our snbscribers experiment with these cones and would be glad to publish the result of those experiments. It would be interesting to know at what cone, or what stage of melting of the cone, best results are obtained for the firing of different colors, lustres and gold, on Limoges, Belleek and other china.

ANSWERS TO CORRESPONDENTS

Mrs. W. T. C.—Powder colors are not so good for deep tinting as tube colors. Ruby, Purples and other gold colors are more difficult to handle this way than other colors. Try tinting with the following formula: As much fat oil (in bulk) as color, rub to a stiff paste, thin with oil of lavender. Depth of color is obtained by dusting powder color into the tinting. Dropping the color on the tinting and brushing it over with a pad of surgeons wool avoidletting the wool touch the tinting, dust until the oil will absorb no more color . If the livuid bright gold comes out spotty, the gold is put on too thick, thin with essence of lavender until it goes on a smooth golden brown, or perhaps there is dust on the china or gold, or occasionally , if the spy holes in kiln are not left open long enough, the moisture may collect on the china and make spots.

A. W. —Maroon is a rich, dark red for dusting. In doing a conventional design where there is an all over tinting of color, it is always safest to fire the tinting before dusting different colors on small spaces. Then tint the places to be dusted only, cleaning off the edges. There is no comparative list of colors published except a short list given in KERAMIC STUDIO answers to correspondents, There are slight variations in all the different makes so that one must learn the colors separately.

THE CRAFTS

Under the management of Miss Emily Peacock, 232 East 27th Street, New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.

PRACTICAL BOOKBINDING

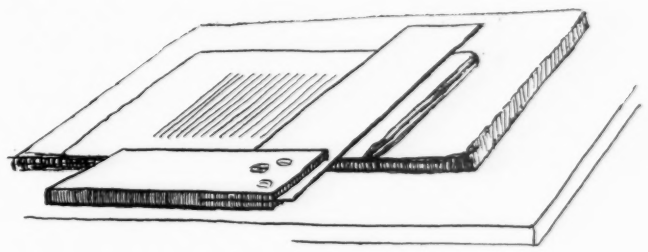
Mertice Mac Crea Buck

(CONTINUED)

EVERY book has what are called "end-papers," sometimes known as fly leaves, in this case made of charcoal paper like the sheets, and always as nearly like the printed paper as possible. The best end-papers are those made with a hinge joint, or zigzag sheet (Illus. No. 5,) to allow the book to open freely and must be made as neatly as possible, as a great deal depends upon their accuracy.

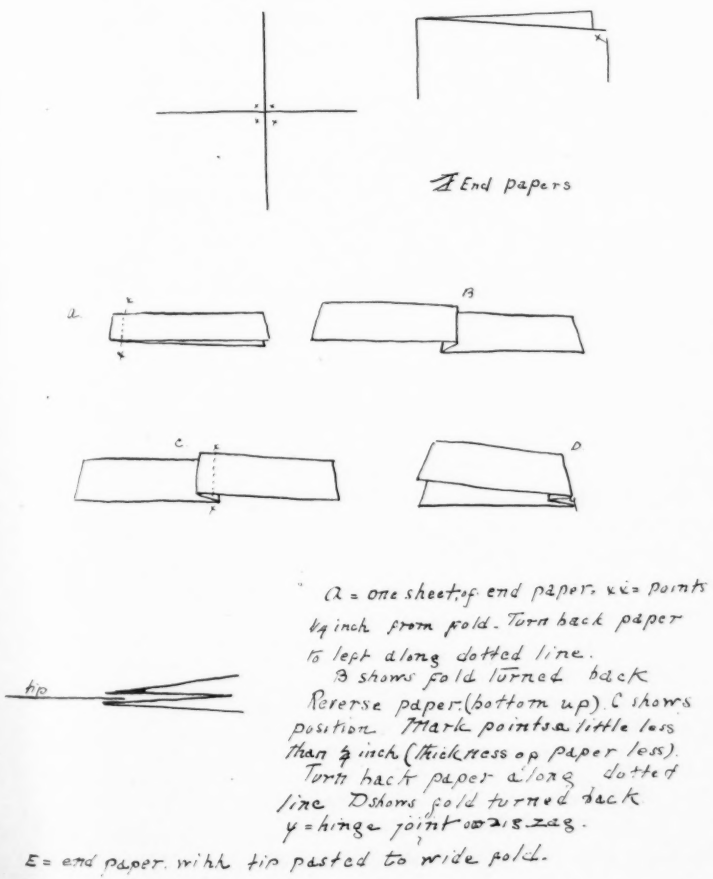
In making them take a sheet and divide it into four equal parts with a large try square by making lines crossing at right angles in the center. Mark these four corners x and cut along the line with a sharp knife on card-board or glass. Fold each of these pieces very carefully so that the corner marked x meets the other corner and the edges exactly coincide. Rub this fold with the bone-folder, open it out and measure one quarter of an inch from the fold on the right hand side top and bottom, turn this back over to the left and rub it down. Open it out and on the other side of the central fold mark points one-fourth of an inch less thickness of paper. Crease as before and open out. Cut a piece of strong thin paper, (linen bond does very well) the size of the folded sheet, this is called the tip, and paste carefully on to the wider of the two folds. Fold it over and rub down.

A word ought, perhaps, to be said in regard to the pasting. The paste should be made of flour, wet with cold water and then rubbed through a sieve to get out the lumps. A half cup of flour makes a good amount, with about four cups of boiling water poured on. It must boil until well cooked, and if necessary strained again to ensure perfect smoothness. If it is not to be used at once a bit of alum should be disolved in it to make it keep. For very thin paper, and especially for mending holes in the paper, half starch and half flour should be used. The paste must be put on with a small brush, in pasting the tip on an end paper, the space to be covered being outlined by a clean piece of paper, which should at once be crumpled and thrown away. This leaves paste exactly where is it wanted, and the tip being put in, another clean piece of paper should be laid over and rubbed down. Great daintiness must be observed in all pasting, as wet paper shows every finger mark. The end-papers must be laid between clean papers and pressed under a lithographic stone till dry. They may then be taken out, the two extra sheets slipped in, and the papers laid in position, tip out, at each end of the book (Illus. No. 6.)



V Preparing sections for sewing.
a. Cutting heads of sections.
B. Pressing. 12 = head of book.
Test with try square verticality of 12 before screwing up press.

No. 6



A = one sheet of end paper. xx = points ¼ inch from fold. Turn back paper to left along dotted line.
B shows fold turned back
Reverse paper (bottom up) C shows position. Mark points a little less than ¼ inch (thickness of paper less). Turn back paper along dotted line. D shows fold turned back
y = hinge joint or zig zag.
E = end paper with tip pasted to wide fold.

No. 5

If desired the edges may be cut by hand, the top or head being cut, section by section, with a sharp knife along the edge of a try-square at right angles to the back. If the edges are to be gilded this is a good plan. If the head is straight the gilder can cut the other edges by machine. The edges gilded before the book is sewn make what is called a "rough gilt" appearance when the book is done.

The top being cut and the end papers put in place, tip out, the book should be put in press. It must be knocked up very carefully, i.e. held between the two palms, exactly vertical, "head" (or top) down, and tapped gently on a horizontal surface. The back must also be knocked up in the same way. The book must be held with great care after being knocked up, and laid on a board without altering the position, for if a single section slips in, in putting the work in press, the correct position can never

be regained, and disastrous results will ensue in the sewing. After the book has been carefully laid on the board, it should be tested with the try square to see that the head and back are vertical, if not, the whole thing must be knocked up again. If the result seems satisfactory another board should be placed on top of the book, and the two boards, with the sheets between, carefully transferred to the press, and placed as nearly as possible under the center. The screw can then be tightened and the book left thus for twenty-four hours.

In sewing a book on tapes it is not absolutely necessary to use a sewing frame, but much more satisfactory results are obtained by its use. Ordinary tape answers very well, and either embroidery silk or book-binders' linen thread may be used to sew with. Silk, in a soft green shade, harmonizes with almost every cover, and it can be bought by the skein for three or four cents, while it is necessary to buy a large quantity of binders' thread, more than would be used in two or three years; the silk is more satisfactory. An ordinary large needle is used, and held in place at the top of the thread by running it backwards, say half an inch through the silk, and pulling it tight.

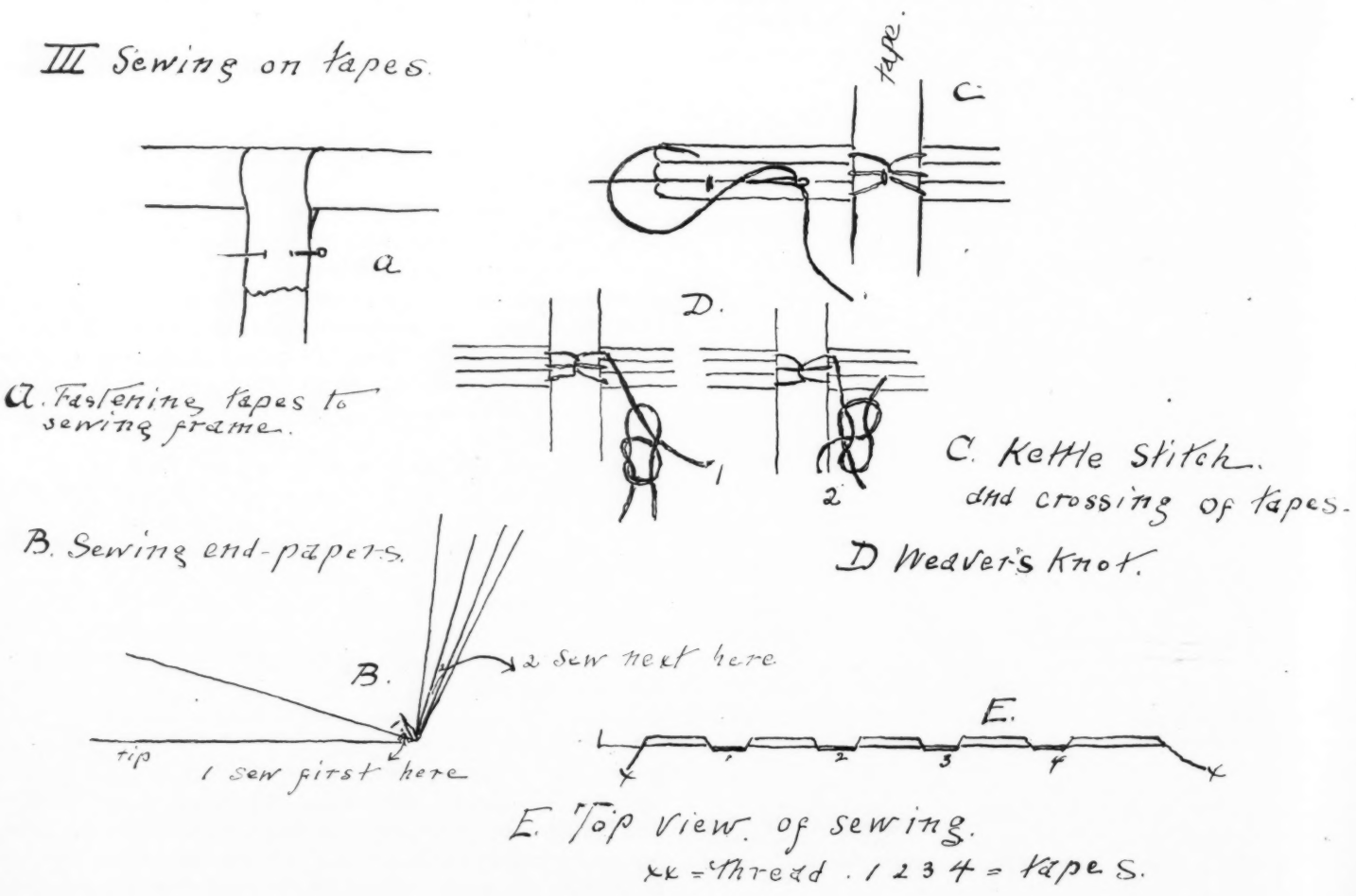
Let us suppose that the book is pressed sufficiently and ready for sewing. It must first be marked up; that is, lines must be drawn vertically across the back to show the sewer the position of the sewing tapes. Four tapes are generally sufficient, so the length of the book should be divided into five sections with the one at the bottom or "tail" slightly longer. On each side of these points a line should be drawn with a try-square *half the width of the tape away.*

In addition to these lines two others should be drawn, about three eighths ($\frac{3}{8}$) of an inch from each end, for the

No. 8

kettle stitch, which is a very essential part of the sewing. It is a kind of button-hole stitch, which will be referred to again later on, the name is said to be a shortening of the term "catch up" stitch. Some people saw in the line of the kettle stitches, but if this is done the end-papers must be moved down, or taken out, as the saw cut would show too much.

The tapes are pinned over the top bar of the sewing frame as shown in Illus. No. 7. and slipped along until



No. 7

they nearly as possible coincide with the spaces in the back of the book. They should be left well to the right of the press, so as to leave room for the sewer's left hand and arm to go in behind the sheets, as shown in the sketch.

The tapes should be tacked under the lower edge of the sewing frame to hold them in position, the screws of the frame then tightened, care being taken to keep the top bar exactly horizontal and the tapes quite taut.

The book should be left in a convenient position back of the tapes on a board. A board of good size should also be laid on the press, close up against the tapes. Often it is wise to lay the sewing frame upon the paring stones, so that the sewer need not stoop.

There is some difference of opinion as to whether or not it is better to begin with the front or the back of the book in sewing. Personally, I think a beginner should start with the back, for in this art, as in every other, practice makes perfect. It is well to prick through with a large needle the pencil marks where the stitches are to go through in each section, and in the end paper. In the latter it may be done twice as there are really two rows of sewing.

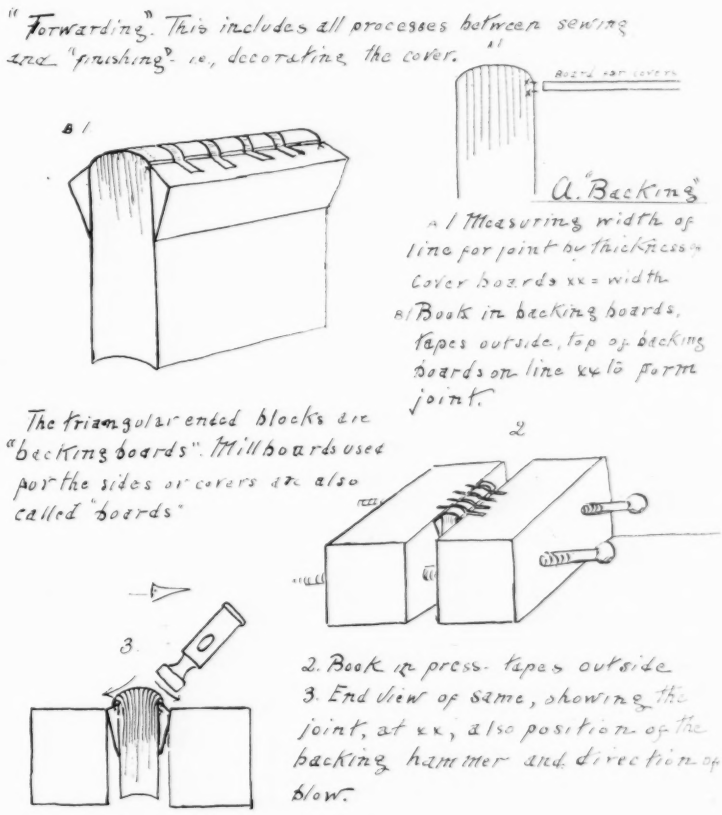
In starting the sewing of the back end paper, after it is laid in position, the thread to be used may be tied to a tack two or three inches from the end of the hook. The needle goes in at the first kettle stitch, and is pulled through at the back by the fingers of the left hand, and comes out at the mark on the right hand side of the first tape. It crosses the tape and goes in again on the other side, and so on to the kettle stitch mark at the other end. The next row goes back through the end papers to the first kettle stitch, where the thread is tied to the loose end untied from the tack. The end paper should be rubbed down with a bone folder, then the next section laid on, open in the center, half the leaves being held upright by a weight tied to the top of the sewing frame. When this section is sewed a kettle stitch is made as in the sketch. In every third row a thread is caught over the preceding two in crossing the tape.

Care must be taken not to leave the kettle stitches too loose, on the other hand they must not be so tight as to leave the center of the book bulging. It is a good plan, especially in sewing charcoal or other heavy paper, to rub down each section after sewing. The head should occasionally be tested with a try square to see that it is vertical. Where the thread is exhausted a new one may be tied on by means of a weaver's knot (D in Illus. No. 7) and made so that it will come *midway between tapes*. It is pulled through to the inside and the ends frayed out. When the other end paper is attached the thread is fastened with a double kettle stitch. The ends should then be cut off almost three-fourths of an inch long, frayed out and pulled through into the book. The tapes should be cut off about two inches from the book, which is now ready to be put in the finishing press, back up, then the tapes pulled as tight as possible. These cut off ends are called slips by binders.

After taking the book from the finishing press, knock up the head and back and put it back in the press with a piece of waste board on each side, coming up to within an inch of the back. Glue the back all over, working in as much as possible between the sections. Scrape away as much as comes off easily. Take the book out of the press and lay it on a wooden board to dry, and let it stay until no "tackiness" remains, half an hour or perhaps on a damp day, an hour. It may be tested by touching it with the finger. It should not stick, neither should it seem dry and hard.

When it seems to be in the right condition it is ready for the process called rounding. Lay the book on a table with the fore-edge to the front, and with the hand spread out so as to use the full force of the fingers, push the top cover forward till it is considerably in front of the lower, and tap the back of the book with the backing hammer several times. Then turn the book over and repeat the process on the other side. Rounding is intended to make the book of the same thickness throughout by doing away with the extra width at the back due to the sewing. In a guest-book or a diary it is not necessary to have much of a round.

The rounding of the book is the first of the processes included under the general name of "forwarding," from the time the sewing is completed until the cover of leather is ready for "finishing"—(decorating). These processes are rounding, backing, preparing and attaching boards (sides), covering, etc., each of which will be described in its turn.

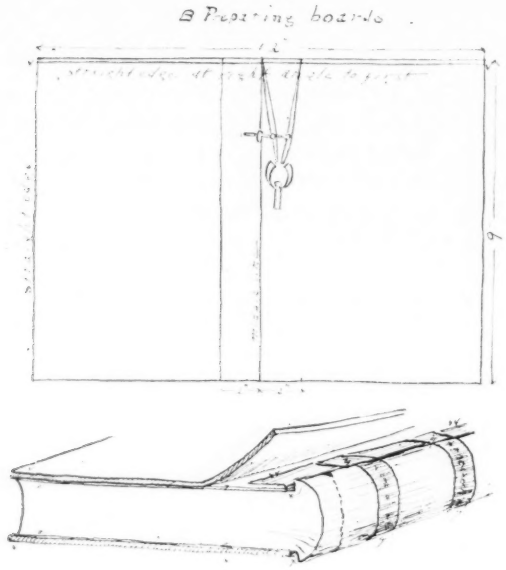


No 9

The book being rounded evenly, it is ready for backing, the most particular process of all, In the first place, the thickness of the mill boards to be used for the sides must be decided upon, as the joint, or groove, where the book opens, corresponds to them in size. Backing not only provides a groove into which the boards will fit, but it also helps weld the sections together. It forms the backbone of the binding and can never be omitted, even in the flimsiest commercial work. The width of the joint should be marked off on the top of the waste or "tip" paper, setting off the exact thickness of the board with dividers from the back of the book at each end and connecting these points with a light line. The book must then be put in the press, tapes outside with the top of the backing board exactly on this line on *each side* the *whole length*, (as shown in sketch B 1, Illus. No. 9) and the same degree of rounding at each end. The press should be partly tightened so as to allow the position

of the book to be corrected. Even professionals often have to try several times before the book is in the right position, when the press may be screwed up.

Backing is a wrist movement, literally "down and out," as shown in the same illustration. First beat the edges over to form the joints, then take out the book and see if the two joints are exactly alike and the two ends rounded equally, if not, and they are very likely *not* to be, correct the fault by hammering it again.



No. 10

The joints being well started, screw up the press as tightly as possible, and begin the backing, striking with steady pressure all along the back, so that the sections slant slightly toward the joint on each side. Keep at it till the back is smooth and hard, and leave it to dry over night. The skill and speed of a good backer, and the peculiar twist of the wrist holding the hammer, come only by practice.

While the book is drying the boards may be prepared. Books sewed on tape should have double boards, between which the ends of the tape are glued. One of these should be of rather thin English mill board, the other of common straw board. A large piece of each, twice the width of the cover, with at least an inch margin all around, should be used, that is, if the book is 5 x 7 inches—twice that size would be 10 x 7 and an inch margin all around would make 12 x 9 inches. Square the board using a steel try square and a sharp knife . Draw a line along the long side of the board (see Illus. No. 10, sketch B marked V V) and a line down the center, marked middle line. On each side of the middle line, two inches from it, draw, with a compass , lines as marked in same sketch.

Cut a strip of paper four inches wide and as long as the board and lay it on the space formed by the two inch lines each side of the middle line—on either side of this paper cover the board quickly with glue, and lay the other board over, and put in press. The paper prevents the glue from getting into the space to be occupied by the tapes. The boards should be left in the press over night, The measurements for the sides of the book should allow one eighth of an inch margin, from the joint, and at the top and bottom. If the sheet is 5 x 7 inches, one eighth at the top and one-eighth at the bottom gives one fourth to be added to the length, and one eighth in front, making the boards $5\frac{1}{8}$ x $7\frac{1}{4}$. The boards should be cut along the line marked in the middle of the mill board, and the two pieces folded together along this line, mill board in, and stuck together with a streak of paste, then put in the press a few minutes.

The press used for cutting mill board is expensive, hence not included in this outfit, so our boards must be taken to a bindery to be cut. The straight edges with the two inch spaces must be used as the basis of measurement. Give the binder the *exact dimensions* you wish the boards to be. The boards being cut, all the edges should be sand-papered, and are then ready to attach to the book. First paste the tapes down to the waste end-paper. Then on each end of this, measure one inch from the joint and connect these points with a line. Cut along this, and there remains a flap one inch wide which can be fitted between the two thicknesses of the cover board. Take out the slip of paper which was between the mill board and the straw board and put glue in the space. Put in the flap, mill board being outside. Push the board very carefully into position, one eighth inch from the joint—forming a "French joint"—and see that it is parallel the whole length, and that the top and bottom margins are equal, and parallel with the edges of the book. This is called "setting the square." In a book sewed on tapes it must be done when the covers are put on. Study the drawings well (Illus. No. 10, sketch "C. Putting on boards.)

Take a tin, covered with clean paper, a little larger than the size of the board, and press it well up to the joint, inside the cover. Put on the other cover and put a tin in it. Also put a tin outside each cover and put the book in press, being very careful that the book is not thrown "out of square" in doing this.

(To be continued)